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Bewick	1053	Hogarth	954	Shaw's Antiq. Works	991
Bible Prints	1049	Holbein	956	Sporting Books	996
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Heraldic Seal.
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Several new illustrations have been added to this work, which has long since taken its position as the standard authority on its subject. Among others, the following may be mentioned:—The Phillips Portrait of Blake, two new portraits by Blake of his wife, a new plate from the *Jerusalem,* a newly-discovered design to *Hamlet,* and a drawing of Blake's *Cottage at Felpham.* New Photogravures of the *Inventions to the Book of Job* are given.

Some thirty additional Letters are included in the biographical portion of the work, forming a new link in the already interesting life of Blake. Mr. W. M. Rossetti has revised, enlarged, and perfected the *Annotated Catalogue of Blake's Works* that appeared in the First Edition of the book.

BOCCHII Quæstiones—*see post*, EMBLEMS.

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The fame of Louis Haghe, as a delineator of Mediæval Architecture, especially Interiors, is unrivalled. The picturesque views contained in the above work, represent the glorious Monuments which time, revolutions, and so-called improvements are rapidly effacing. Many of them, also, illustrate with appropriate costume the struggles of the Flemish against Spanish tyranny.

HALS (Franz)—*see* UNGER.

10434 HAMERTON (Phil. G.) Etching and Etchers, royal 8vo. **First edition,** *a very beautiful book, with* 35 *fine Etchings, all of them original impressions, hf. bd. gilt edges*, £12. 1868

Henry Yorke's copy fetched May, 1882, £13.

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"Desirable as the New Edition is as a possession, we cannot rate it as highly as the First with regard to its illustrations."—*The Academy*, Jan. 8, 1881.

10435 HAMERTON'S Etching and Etchers, thick 8vo. *new edition, illustrated, cloth*, £3. 3*s* 1876

10436 HAMERTON, Etchers and Etching, *the third edition, with* 48 *new plates*, columbier 8vo. *half bound, uncut edges, in cardboard box*, £7. 10*s* 1880

One thousand copies printed, the whole of which have been sold by the publishers. Priced elsewhere, Sept. 1881, £8. 10*s*.

10437 ——— THE GRAPHIC ARTS, 4to. *with* 54 *illustrations, hf. morocco*, £7. 7*s* 1882

10438 ——— the same, LARGE PAPER, *proofs, hf. morocco*, £14. 14*s* 1882

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10444 ——— another copy, 8vo. *complete, calf*, £2. 1771

10445 HEINEKEN, DICTIONNAIRE des ARTISTS dont nous avons des Estampes, avec une notice de leurs ouvrages, 4 vols. 8vo. *hf. bound*, 10*s* *Leip.* 1778-1779

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10446 HERING'S (George) Sketches on the Danube, in Hungary and Transylvania, atlas folio, 26 *beautiful plates*, **coloured like drawings**, *mounted on cardboard* (pub. at £10. 10*s*), *in portfolio*, £6. 10*s* (? 1850)

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"This book of Hogarth's Prints was a present to Mr. Nathl. Barwell from *Mrs.* Hogarth. O. Jb. Barwell."

Many of these plates are in fine early states, for instance, that of the Madhouse, in the Rake's Progress, before the halfpenny was inserted on the wall: this was done by Hogarth about a year before his death. The retouched plate is added, to show the variation: the original plate of the "Sleeping Congregation," and the retouched one dated 1762; The Times, plate II, very rare, being suppressed by Mrs. Hogarth; Before and After, etc.

10448 HOGARTH'S WORKS, another set, including Before and After, *early impressions, issued by Mrs. Hogarth after his death, with a few added, in all* 87 *plates*, atlas folio, *hf. russia*, £20. 1733, *etc.*

The above two sets are of the original issue, printed before Mrs. Hogarth had parted with the coppers.

10449 HOGARTH'S WORKS, from the original plates restored by Heath, with a biographical Essay and descriptive letterpress by John Nichols, atlas 4to. 153 *plates on* 119 *sheets, including two portraits*, FINE IMPRESSIONS (pub. at £50.), *hf. russia extra*, £16. 16*s* *Baldwin, Cradock, and Joy*, 1822

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Harlot's Progress, *first state with the cross; second, ditto.*
Midnight Modern Conversation, *first state in red.*
Rake's Progress, *first and second set.*
Before and After, *fine impressions.*
Strolling Actresses, *first and second state.*
Sleeping Congregation, *three states*
Distrest Poet, *first and second state.*
Enraged Musician, *first and second state.*
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The Times, *with the rare second plate.*
Good Samaritan, *fine proof before letters and the small plate underneath.*

———— *fine impression, with the small engraving.*

The Bruiser, *three states.*
Hogarth's Tour, 9 *plates, with letterpress.*

Burlesques upon Hogarth :—

The new Dunciad.
Author run Mad.
Mountebank Painter.
Burlesquer burlesqued.

Plate attributed to Hogarth :—

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London, W. Owen W. H(ogarth) invent. 1717

This rare plate is not described in any catalogue of the works of Hogarth. Twenty pounds was offered to a former possessor for it. The original engraving in the manner of Callot, from which the design is taken, accompanies it.

10451 HOGARTH WORKS, from the original plates restored by Heath, with descriptions by J. Nichols, atlas folio, 153 *plates*, but this issue includes *the* 3 suppressed engravings, *hf. bd. red morocco, gilt edges*, £7. (1822)

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Princess Metternich to the Countess Flore de Wilna, concerning her devotion to her husband, his habits, and the regret she felt in having been obliged to frustrate the desire of some ladies to see him
Murray (General Sir George)
Prince Pückler-Muskau

1855-56. Mrs. Jameson's Projects for giving employment to ladies in the reformation of fallen women, and in improving the state of the Poor (in her Letter to *The Times*, Lecture, &c.)

Packets of Papers and Autograph Letters on these subjects from and by distinguished women and men, with official statistics, and a number of curious communications from other people, transmitted through *The Times* office 1855-56

1832-50. A Portfolio of about 270 Drawings, Etchings, and Proof Prints—but chiefly Drawings (prepared for the engraver)—after pictures described in Mrs. Jameson's Sacred and Legendary Art; Legends of the Monastic Orders, and Madonna, and also her "Characteristics of Women;" *including some which were never published; a highly interesting collection, most of the leaves marked with references, corrections, and memoranda in Mrs. Jameson's handwriting*

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1840-45. Six Portfolios of MS. notes in the handwriting of Mrs. Jameson; her original sketch and draught of the three series of works upon Sacred and Legendary Art; with two small Note-books containing memoranda on the same subjects

Printed Works:

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—— Winter Studies and Summer Rambles in Canada, 2 vols. sm. 8vo. *cloth, with the inscription* "16 Chatham Place, Brighton," *which indicates that it was a presentation copy to her mother New York,* 1839

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[SIX DRAMAS illustrative of German Life, from the original of the Princess Amelie of Saxony, sm. 8vo. *plates, cloth* 1848

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JAMESON (MRS.)—*continued.*

PRINTED WORKS—*continued.*

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JAMESON, Sacred and Legendary Art, **the four series complete:** Sacred and Legendary Art, 2 vols. 1870 ; Legends of the Monastic Orders, 1867 ; Legends of the Madonna, 1867 ; History of Our Lord, commenced by Mrs. Jameson, continued and completed by Lady Eastlake, 2 vols. 1865 ; together 6 vols. 8vo. 721 *woodcuts and* 79 *etchings, uniform in red morocco extra, gilt edges* 1865-70

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6. Jason.
7. Farm Scene. Carting Hay.
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13. Classical Composition.
14. Dunstanborough Castle.
15. Lake of Thun, Swiss.
16. The 5th Plague of Egypt.
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31. Lauffenburgh on the Rhine.
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47. Hedging and Ditching.
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49. Chain of Alps from Grenoble to Chamouni.
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55. Entrance of Calais Harbour.
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62. Watercress Gatherers.
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64. Bonneville, Savoy.
65. Inveraray Castle and Town, Scotland
66. East Gate, Winchelsea.
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68. Isis.
69. Ben Arthur.
70. Interior of a Church.
71. Christ and the Woman of Samaria.

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Nos. 20, 29, 34, 37, 38, 41, 42, 50, 61, 62, 64, are of the second state; Nos. 2-5, 7, 8, 11, 12, 14-16, 18, 19, 21-23, 26-28, 30-33, 36, 39, 40, 46, 47, 49, 51, 56-60, 63, 65, 68-71, of the third state; No. 17 is of the first state; 6, 9, 10, 13, 24, 25, 35, 43-45, 52-55, 66, 67 of the fourth state; 1 and 48 of the fifth. Of the impressions 27 are very good ones, 14 are fairly good, and a few are really fine.

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——— *see also:* Ramboux, Rome, Twining.

Costume.

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In Vol. III is inserted part 1 (all pub. ?) of a "Gallery of Fashion for Dresses of GENTLEMEN," containing 2 plates, uniform with the above work.

Collation: In Vols. 1, 2, 3 are Prefaces (or Advertisements); in Vol. 1 is a List of Subscribers, 2 *leaves*; in Vols. 1-4 are Lists of Additional Subscribers.

PREFACE.

A Gallery of Fashion is a work long wanted, and long wished for, and now makes its appearance upon a very extensive plan. It is a collection of all the most fashionable and elegant Dresses in vogue.

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The Publisher will make it his particular study to select those magnificent dresses in which the ladies appear at the routs, the opera, the playhouses, and the concert-rooms; as well as those elegant morning dresses of Hyde Park and Kensington Gardens.

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11160 CHAMBERLAINE'S Imitations of Drawings from the Great Masters in the Royal Collection, engraved by BARTOLOZZI and others, impl. folio, 74 *fine plates, mostly tinted, including, in addition, "Ecce Homo," after Guido, and the scarce Series of Anatomical Drawings* (pub. at £12. 12*s*), *richly hf. bound morocco, gilt edges*, £5. 5*s* 1796

11161 OTTLEY'S ITALIAN SCHOOL of DESIGN, 1 vol. imperial folio, 84 *carefully engraved and tinted plates, being a series of Facsimiles of original* DRAWINGS *by the most eminent* PAINTERS *and* SCULPTORS *of Italy, with biographical notices* (pub. at £12. 12*s*), *hf. bd. morocco extra, gilt edges*, £5. 1823

In 1862 Miss Currer's copy fetched £8. 2*s* 6*d*.

11162 ——— LARGE PAPER, impl. folio, *original* PROOF *impressions, Subscriber's copy* (pub. at £25. 4*s*), *hf. morocco, uncut*, £10. 1823

1. **Niccola Pisano.**—'Christ taken down from the Cross.'
2. **Greek Drawing.**—'St. Luke painting the Virgin.'
3. **Giunta Pisano.**—'Simon Magus.'
4. **Giovanni Cimabue,** 'Three Angels.'
5. **Giovanni Cimabue.**—'Studies.'
6. **Giotto di Bondone.**—'The Transfiguration.'
7. **Giotto.**—'The bark of St. Peter.'
8. **Giotto.**—'The Madonna.'
9. **Donatello.**—'A female figure sitting.'
10. **Donatello.**—'Two Apostolic figures.'
11. **Donatello.**—'Christ from the Cross.'
12. **Fra Filippo Lippi.**—'The Magi.'
13. **Andrea Mantegna.**—'Tritons and Sea-horses.'
14. **Andrea Mantegna.**—'Man expiring.'
15. **Luca Signorelli.**—A small fresco in chiaro-scuro, in the Duomo at Orvieto.
16. **Luca Signorelli.**—'A group of armed men on horseback.'
17. **Lionardo da Vinci.**—'Christ bearing his Cross.'
18. **Lionardo da Vinci.**—'Leda.'
19. **Fra Bartolommeo di San Marco.**—'A study of two figures.'
20. **Fra Bartolommeo.**—'Holy Family.'
21. **Fra Bartolommeo.**—'The Madonna.'
22. **Michelangiolo Buonaroti.**—'The dead body of Christ supported by Nicodemus, the Madonna, & Mary Magdalen.'
23. **Michelangiolo.**—'Two draped figures.'
24. **Michelangiolo.**—'A man's head.'
25. **Michelangiolo.**—'A page of a sketch-book.'
26. **Michelangiolo.**—'A woman dancing a child on her knee.'
27. **Michelangiolo.**—Study for the figure of 'the Prophet Isaiah.'
28. **Michelangiolo.**—'The figure of Adam.'
29. **Michelangiolo.**—Study for 'the Head of one of the Academy figures.'
30. **Michelangiolo.**—'A man seated in profile, reading.'
31. **Michelangiolo.**—'Three figures in conversation.'
32. **Michelangiolo.**—'A man's head.'
33. **Michelangiolo.**—Design for part of 'the Last Judgment.'
34. **Michelangiolo.**—Study for 'the Head of St. Bartholomew.'
35. **Michelangiolo.**—'Cleopatra.'
36. **Andrea del Sarto.**—Two studies.
37. **Domenico Beccafumi.** — 'Two figures of prophets.'
38. **Baccio Bandinelli.**—'The Death of Hercules.'
39. **Raffaello Sanzio di Urbino.**—Charity (in a circle).
40. **Raffaelle.**—A group of Women and Children from the fresco.
41. **Raffaelle.**—The portrait of.
42. **Raffaelle.**—'The Nativity.'
43. **Raffaelle.**—Study of military figures.
44. **Raffaelle.**—'Head of the Madonna.'
45. **Raffaelle.**—'A youth at his devotions.'
46. **Raffaelle** (c. 1506).—'A music party.'
47. **Raffaelle.**—'Battle for the Standard.'
48. **Raffaelle.**—'Head of an Angel.'
49. **Raffaelle.**—Study for two figures, one ascending, the other descending the steps.
50. **Raffaelle.**—'Archimedes & his Disciples.'
51. **Raffaelle.**—'The figure of Diogenes.'
52. **Raffaelle.**—'A group of combatants.'
53. **Raffaelle.**—'The Muse Melpomene.'
54. **Raffaelle.**—'Figure of a woman.'
55. **Raffaelle.**—Study for the figure of 'a Woman with two Children.'
56. **Raffaelle.**—'God appearing to Moses.'
57. **Raffaelle.**—'Adoration of the Shepherds.'
58. **Raffaelle.**—'The Figure of Adam.'
59 **Raffaelle.**—'The death of Adonis.'
60. **Raffaelle.**—'Sea Nymphs and Tritons.'
61. **Raffaelle.**—'Group of Children at play.'
62. **Raffaelle.**—'A female figure, standing.
63. **Giulio Romano.**—'A female Tiger, with two Cupids.'
64. **Giulio Romano.**—'A naked female, with attendant infants.'
65. **Giulio Romano.**—'Death of Semele.'
66. **Polidoro da Caravaggio.**—Part of frieze, representing 'the Story of Niobe.'
67. **Polidoro.**—Part of another frieze.
68. **Giorgione da Castelfranco.**—'An unknown subject.'
69. **Antonio da Correggio.**—'Children.'
70. **Correggio.**—'Original study.'

OTLEY'S ITALIAN SCHOOL OF DESIGN—*continued.*

71. **Francesco Mazzuoli,** called **Il Parmigianino.**—'A female winding thread, and a group of Infants.'
72. **Parmigianino.**—The 'portraits of himself and his mistress.'
73. **Bartolommeo Passarotti.**—'Group of three half-length figures.'
74. **Lod. Caracci.**—'Madonna and Child.'
75. **Lod. Caracci.**—'The Holy Family.'
76. **Annibale Caracci.**—'A study of the back-view of a naked female.'
77. **Annibale Caracci.**—'Caricatures.'
78. **Gregorio Pagani.**—Design for 'the finding of the true Cross.'
79. **Niccolo Poussin.**—A design, representing 'Mars and Venus with Cupids.'
80. **Niccolo Poussin.**—'The Death of Hippolytus.'
81. **Gasparo Poussin.**—'A Landscape.'
82. **Claudio Lorenese.**—'Group of Trees.'
83. **Claudio Lorenese.**—'A Landscape.'
84. **Salvator Rosa.**—'A study of a Tree.'

11163 OTTLEY'S FLORENTINE SCHOOL: a Series of Plates, engraved after the Paintings and Sculptures of the most Eminent Masters of the Early Florentine School; intended to illustrate the History of the Restoration of the Arts of Design in Italy, by William Young Ottley, F.S.A., *author of "An Inquiry into the Origin and Early History of Engraving;" "The Italian School of Design," &c.* imperial folio, 54 *superb plates* (pub. at £6. 6*s*), *hf. bd. green morocco extra, gilt edges, uniform with the "Italian School of Design,"* £4. 4*s* 1826

This valuable work, the companion to the "Italian School of Design," was long considered out of print;—a few copies have just been made perfect, and they are offered at a very moderate price.

11164 WESTWOOD'S Miniatures and Ornaments of Anglo-Saxon and Irish MSS. roy. folio, 54 *superb plates in facsimile of the original MSS. hf. morocco extra, by Bedford,* £17. 17*s* 1868

The Picture Galleries of Europe:

Dispersed Galleries.

11165 **Boyer Gallery.** Recueil d'Estampes d'après les Tableaux des Peintres d'Italie, des Pays-Bas et de France, qui composaient le Cabinet de M. Boyer d'Aguilles, gravées par COELEMANS, impl. folio, 104 *fine plates, fine original impressions, old calf,* £15. *Paris, s. a.* (1706)

11166 ——— RECUEIL D'ESTAMPES d'après les Tableaux des Peintres les plus célèbres d'Italie, des Pays-Bas, et de France, qui composent le CABINET de M. Boyer d'Aguilles, Aix, 2 parts in 1 vol. atlas folio, 118 *superb plates, engraved by Coelemans, calf,* £10. 10*s* *Paris, P. T. Mariette,* 1744

From the Bibliothèque Bignon.

11167 **Choiseul Cabinet.** Recueil d'Estampes gravées d'après les Tableaux du Cabinet de Monseigneur le Duc de Choiseul, par Basan, 4to. 128 *pretty plates, fine old impressions,* £12. 1781

11168 **Poullain Cabinet.** Collection de Cent-vingt Estampes gravées d'après les Tableaux et dessins qui composoient le cabinet du M. Poullain, par BASAN et MOITTE, large 4to. *splendid* OLD IMPRESSIONS *of the plates, genuine first issue, hf. bd. calf,* £10. *Paris,* 1781

With the printed title and dedication and the 22 pp. of text, inlaid, absent in LATER issues of the first edition.

11170 **Coesvelt Gallery.** Collection de Monsieur W. G. Coesvelt de Londres, imperial 4to. LARGE PAPER, *India proofs of the* 90 *Engravings, somewhat foxed, half olive morocco, uncut, top edge gilt, by Clarke and Bedford, from the Beckford library*, £6. 6*s* 1836

11171 **Crozat Gallery.** RECUEIL D'ESTAMPES d'après les plus beaux Tableaux qui sont dans le CABINET DU ROY, etc. avec Descriptions par MARIETTE, 2 vols. atlas folio, *containing* 174 *fine engravings of first-rate pictures, many of which are now in this country;* ORIGINAL AND BRILLIANT IMPRESSIONS, *old calf gilt*, £12. 12*s* *Paris*, 1729-42

ORIGINAL EDITION, FINE IMPRESSIONS OF THE PLATES. Vol. 1 contains title; preface pp. 8; Vies et Descriptions, pp. 32; and 90 plates (numb. 1-88). Vol. 2, title; Descriptions, pp. 33-71, 49 plates (numb. 89-137); and 35 plates not numbered. In the numbered plates no. 8 is mounted, and no. 123 (Galatea after C. Maratti) wanting. The number of plates not numbered should be 42, but the following 7 are missing: A Pastorale after Giorgone; Jupiter and Antiope, Jupiter and Danae, Jupiter and Io after Titian; Mars Disarmed, and Respect, after Paul Veronese; and Erigona after Guido Reni.

Some leaves are somewhat stained. There are two subsequent editions under the date of 1763, the impressions of which are much inferior. The Fonthill copy fetched £18. 17*s* 6*d*; and was priced by Thorpe, in 1824, £25.

11172 **Le Brun Gallery.** GALERIE DES PEINTRES FLAMANDS, HOLLANDAIS, ET ALLEMANDS: ouvrage enrichi de 201 planches gravées d'après les meilleurs tableaux de ces maitres par les plus habiles artistes, avec texte par J. P. B. LEBRUN, 3 vols. in 4, folio, *the text bound separately*, 125 *plates* (*of* 201), *very early impressions, two of them Proofs before Letters, hf. calf*, £12. *Paris*, 1792-96

11173 ——— the same, 3 vols. in 2, folio, 201 *plates, fine impressions, russia*, £18. 1792-96

11174 ——— another copy, 3 vols. in 1, folio, *very fine impressions, good sound copy in russia gilt, from David Laing's library*, £27. 1792-96

11175 ——— the same, 3 vols. in 2, folio, 201 *plates*, ORIGINAL BRILLIANT IMPRESSIONS, *hf. morocco, uncut*, £30. *Paris*, 1792-96

11176 **Orleans (or Palais Royal) Gallery.** GALERIE DU PALAIS-ROYAL, gravée d'après les tableaux des différentes écoles par J. COUCHÉ, avec une description par l'Abbé de Fontenai, 3 vols. royal folio, *containing* 355 *beautiful engravings of the finest collection of Pictures ever made, distributed in great part in this country, green morocco, gilt edges*, £30. *Paris*, 1786-1808

11177 ORLEANS GALLERY, 3 vols. royal folio, *fine copy, hf. green morocco*, UNCUT, £37. 10*s* 1786-1808

Genuine early copies, with fine impressions of the plates: the later copies are much inferior.

11178 ——— Galerie du Palais Royal, Vols. I, II, royal folio, 268 *plates, most brilliant* PROOF IMPRESSIONS *before the Descriptions were*

engraved under the plates, these descriptions being afterwards printed separately on silk paper, and inserted in front of the plates to which they belong, calf extra, gilt edges, extremely rare, £30.
Paris, 1786

11179 ORLEANS (OR PALAIS ROYAL) GALLERY. GALERIE DU PALAIS-ROYAL, gravée d'après les tableaux des différentes écoles par J. COUCHÉ, avec une description par l'Abbé de Fontenai, 3 vols. imperial folio, LARGE PAPER, *containing* 355 *beautiful engravings of the finest collection of Pictures ever made, distributed in great part in this country. Most brilliant* PROOF IMPRESSIONS *before the Descriptions were engraved under the plates, these descriptions being afterwards printed separately on silk paper, and inserted in front of the plates to which they belong; very fine copy, blue morocco extra, broad borders of gold, by Clarke,* £150.
Paris, 1786-1806

Only twenty-five copies were printed in this form, "sur PAPIER VÉLIN COLOMBIER." Four of the livraisons, or twenty-four plates, having been cut down in this copy, they are most carefully inlaid and made absolutely uniform with the rest. This fine Gallery was particularly rich in paintings of the best French, Dutch, and Italian masters: Poussin, Le Brun, Santerre, Wateau, Clouet, Rembrandt, Rubens, Van Dyck, Mieris, Teniers, Breughel, Wouvermanns, Douw, Netscher, Van der Werff, Raphael, Titian, Michel Angelo, A. and L. Carracci, Guido Reni, Giulio Romano, Leonardo da Vinci, Paolo Veronese, Correggio, etc. etc. Many of these paintings are now in England.

☞ Copies printed on INDIA PAPER were issued much later, and have wretched impressions.

11180 **Teniers Gallery.** THEATRE DES PEINTURES DE DAVID TENIERS, Engravings of Two Hundred and eleven Paintings (of 245), executed for Leopold William and Don John of Austria, in the Gallery at Brussels, folio, *very early impressions* **before the numbers,** *with portrait, calf, gilt edges, Arms of Spain on the sides,* £4. *Bruxelles*, 1660

11181 ——— another very fine copy, *earliest* PROOF IMPRESSIONS **before the numbers,** *quite perfect*, folio, 246 *engravings, old calf neat,* £10. 1660

England.

11182 **Derby Gallery** at Knowsley, *engraved by H. Winstanley*, atlas folio, 20 *engravings of Pictures by* VAN DYCK, S. ROSA, TITIAN, *and other celebrated masters, fine impressions, hf. bd.* 30*s* 1729

11183 **Dulwich Gallery,** a Series of 50 BEAUTIFULLY COLOURED PLATES, from the most celebrated Pictures in this remarkable Collection, executed by R. Cockburn (Custodian). All mounted on tinted cardboard in the manner of Drawings, *including four very large additional plates, published separately at from* 3 *to* 4 *guineas each, and not before included in the series, in a portfolio*, imperial size, *with morocco back (collectively pub. at* £40.), *in portfolio,* £12. 16*s* *s. a.*

11184 **Finden's Royal Gallery** of British Art, atlas folio, 48 *large superb steel engravings*, INDIA PROOFS, *with descriptive text by E. and W. Finden and J. Hogarth, green morocco extra, gilt edges*, £15. 1849

This grand volume contains the *chefs-d'œuvre* of the English painters, viz. of Reynolds, Gainsborough, Wilkie, Constable, Eastlake, Leslie, Stanfield, Turner, Landseer, Maclise, Etty, Mulready. Of the engravers, who have done their best in reproducing these masterpieces, may be quoted—Humphries, E. and W. Finden, Goodall, Pye, Cousens.

11185 **Hertford.** The Gallery of the Marquess of Hertford, impl. folio, 30 *photographs by Caldesi and Montecchi, hf. bd. green morocco, gilt edges*, £2. 8*s* 1859

Rich in Spanish Paintings and in pictures by Sir Joshua Reynolds.

11186 **Stafford Gallery.** THE GALLERY OF PICTURES BY EMINENT MASTERS, FORMED BY THE LATE MARQUIS OF STAFFORD, *with descriptions by* W. Y. OTTLEY *and* P. W. TOMKINS, 4 vols. atlas folio, LARGE PAPER, *containing upwards of* 300 *representations of very splendid and much admired pictures*, INDIA PROOFS, *half bound, uncut*, £6. 1818

11187 **Turner Gallery.** A SERIES OF SIXTY ENGRAVINGS from the principal Works of J. M. W. TURNER, ENGRAVED BY WILLMORE, BRANDARD, COUSEN, MILLER, WALLIS, AND OTHER CELEBRATED LINE ENGRAVERS, with descriptive text by R. WORNUM, atlas folio, LARGEST PAPER, SPLENDID ARTIST'S PROOFS ON INDIA PAPER, *hf. morocco, gilt edges*, £10. 10*s* *s. a.*

Published at £42. About a dozen copies were sold off in 1863; they fetched, unbound, about £10. 10*s*. The binding of the above copy has cost £2. 10*s*.

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France.

11189 CABINET DU ROY: Tableaux du Cabinet du Roi, impl. folio, 36 *fine engravings after the Old Masters, by Edelinck, Masson, Picart, &c. old French red morocco, gilt edges, with the Royal Arms of France on sides*, £12. *Paris* (1750)

11190 MUSEE FRANÇAIS, ou COLLECTION COMPLETE DES TABLEAUX, STATUES ET BAS-RELIEFS, qui composent la Collection Nationale, avec l'Explication des Sujets, et des Discours sur la Peinture, la Sculpture, et la Gravure, par S. C. Croze-Magnan, Visconti et David, publiée par Robillard-Peronville et Laurent, 4 vols. in 5, atlas folio, 343 *plates*, ORIGINAL EDITION, *fine impressions, original half binding, uncut*, £50. 1803-11

11191 MUSÉE ROYAL, Recueil de Gravures d'après les plus beaux Tableaux, Statues et Bas-Reliefs, de la Collection Royale, par LAURENT, 2 vols. atlas folio, 161 *beautiful plates*, PROOFS BEFORE LETTERS, *green morocco extra, gold borders, gilt edges*, RARE, £72. *Paris*, 1816-18

Published in 80 livraisons of 48 francs each, being 3840 francs; priced, 1820, J. Bohn, £105, mor. £130; 1832, H. Bohn, £120; 1840, Payne and Foss, £105.

11192 MUSÉE FRANÇAIS ET MUSÉE ROYAL, 6 vols. atlas folio, 504 *plates, fine impressions, red* MOROCCO *extra, gilt borders*, £84. *Paris*, 1803-18

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As usual there is a slight variation in the style of binding of the two works here put together as ONE SET.

11193 MUSÉE NAPOLEON: GALERIE DU MUSEE FRANCAIS [NAPOLEON], publiée par Filhol, et redigée par J. Lavallée, 10 vols. impl. 8vo. 720 *beautiful engravings, brilliant impressions, fine copy in green* MOROCCO *extra, gilt edges, with the Imperial Eagle in gold on sides*, £14. *Paris*, 1814-15

11194 ——— the same, LARGE PAPER, PROOFS *before Letters, bds. uncut*, £35. 1804-14

LARGE PAPER PROOF copies are very scarce, and the impressions much superior to those of the ordinary state.

This work consists of Engravings of *all* the chief paintings concentrated in the Louvre by Napoleon, *before they were again dispersed*—whilst the folio Musée Francais and Supplement do not comprise together more than 482 subjects. It is necessary to observe that this work is not a mere collection of prints, as it contains many luminous and masterly dissertations upon the style, excellence, and defects of the various schools of painting, lives of the most eminent painters, and finally a minute description of every painting, statue, &c. drawn up with extreme care and correctness.

11195 **Luxembourg Gallery.** GALERIE DU PALACE DU LUXEMBOURG, peinte par Rubens, atlas folio, 25 *beautiful engravings by Vermeulen, Audran, &c.* BRILLIANT PROOF IMPRESSIONS *before the numbers, very fine copy, red* MOROCCO *extra, with borders of gold, gilt edges, by Petit*, £12. 12*s* *Paris*, 1710

11196 **Versailles Gallery.** La grande Galerie de Versailles, peinte par Ch. Le Brun, dessinée par Massé, atlas folio, 52 *fine large plates, old impressions, old russia*, £3. *Paris*, 1752

Germany and Austria.

11197 **Dresden Gallery (the Engraved).** GALERIE ROYALE DE DRESDE, 3 vols. atlas folio, *containing* 156 VERY LARGE AND BEAUTIFUL ENGRAVINGS AFTER THE OLD MASTERS, *executed by*

Kilian, Folkema, Houbraken, Ridinger, Tanjé, Basan, Beauvarlet and all the best artists of the day; BRILLIANT IMPRESSIONS, *with the two additional and rare portraits of Augustus III, King of Poland, and his Queen, the text by Baron Heineken, superbly half bound purple morocco, gilt edges,* £42. *Dresden,* 1735-67-1850

11198 DRESDEN GALLERY, the same, recent impressions, 3 vols. atlas folio, *portraits and* 156 *fine engravings, hf. bd. green morocco,* £25. *ib.* 1853-67-1850

11199 **Dresden Gallery (the Lithographed).** Les Principaux Tableaux de la GALERIE ROYALE de DRESDE, lithographiés d'après les Originaux, avec des Explications en Allemand et en Français: publiés par Francois HANFSTAENGL: Die vorzüglichsten Gemälde der Königlichen Galerie in Dresden, nach den Originalen auf Stein gezeichnet: COMPLETE, the 60 livraisons in 3 vols. atlas folio, *containing* 193 *original* INDIA PROOFS, OLD IMPRESSIONS, *hf. russia, rare,* £20. *Dresden,* 1836-49

Collation of a perfect copy: 2 titles; frontispiece; portraits of Friedrich August, König von Sachsen, of Maria, Königin von Sachsen, of Hansfstängl (the artist); 6 leaves of preface; text pp. 196; 190 plates. Lord Farnham's copy, 187 *plates only,* fetched £59. 17*s.*

"La Galerie de Dresde jouit à juste titre d'une haute célébrité, tant à cause du nombre des tableaux qu'elle renferme qu'à cause de leur choix."

Duchesne V. d'un Iconophile.

11200 **Munich. Boisserée Gallery now at Munich (No. 1):** GALLERY OF THE OLD GERMAN MASTERS, formerly at Stuttgart, in the possession of the Brothers BOISSERÉE, now removed to Munich, 120 superb Plates, executed under the direction of STRIXNER, engraved in lithography, heightened by tints, and so admirably done as to be scarcely distinguishable from the most perfect line engravings, *mounted on drab coloured drawing paper,* 2 vols. in 1, elephant folio (pub. at £105.), *hf. bd. red roan,* £14. *Stuttgart und München,* 1821-36

11201 ——— another, a very early copy, in 2 vols. elephant folio, *hf. morocco,* £25. 1821-36

All the plates in both copies carefully mounted on drab paper.

Priced in 1841, H. Bohn, £63. In 1852 a copy fetched, at Sotheby's, £40; 1866, Scarisbrick's, £28. 10*s*; 1868, Lord Farnham's, £34.

☞ This work forms the COMPANION to the "PINAKOTHEK."

*** B. Q. having bought all the remaining plates and the stones of this grand Gallery, sells each plate separately. A list of the plates can be had.

To all engaged in the study of Christian Mythology and Christian Art, to all Painters and Sculptors, the Boisserée Gallery is of especial interest, as it is the best collection of the mediæval and ecclesiastical conceptions of the portraits of Christ, the Holy Family, the Apostles, and the Saints of the Christian Church.

In no other paintings is the same religious depth of feeling found expressed. The alphabetical Index of subjects facilitates research, as several portraits have been treated with variations by different artists.

La collection de peintures d'après laquelle ce magnifique recueil est publié, et qui fait maintenant partie de la galerie royale de Munich, se compose de 320 morçeaux; mais l'ouvrage que nous annonçons ne presente qu'un choix des objets les plus nécessaires pour former une histoire à peu près complète de la peinture allemande et flamande, par les monuments mêmes.

Elle est divisée en trois séries principales : la première contient les peintures du XIVe siècle, la seconde celles du XVe, et la troisième celles du XVIe.

☞ "C'est dans cet ouvrage que, sous le crayon de M. Strixner, la lithographie semble avoir atteint le plus haut degré de perfection en Allemagne."—*Brunet.*

11208 Munich Gallery. (No. 2) COLLECTION OF THE PRINCIPAL PICTURES OF THE PINACOTHEK IN MUNICH, *lithographed by* STRIXNER, PILOTY, HOHE, SELB *and* FLACHENNEKKER, 204 *superb lithographs on India paper, mounted on Cartridge Paper,* in two thick vols. atlas folio (*sells* unbound about £68.), *hf. bd. roan,* £14. *Munich,* 1817-36

A number of the plates in this magnificent work are sold separately. For the subjects and prices, see separate Prospectus, which may be had on application.

11209 GALERIE Impériale Royale au BELVÉDÈRE à VIENNE d'après les Dessins de S. de Perger avec un Texte explicatif en Français et en Allemand per C. Haas, Vols. I-II, 4to. 124 *fine plates after the old Masters, fine impressions, hf. morocco, uncut, top edges gilt,* £3. 10*s* *Vienne,* 1821-23

The complete work, 4 vols. 240 plates, is worth £16.

The celebrated Belvidere Gallery at Vienna is perhaps the most popular of all the Continental Picture Galleries. Its contents have been chosen with consummate taste, and include choice examples of all the great painters, and many fine specimens of the work of the older and little-known masters.

Italy.

11210 ETRURIA PITTRICE, OVVERO STORIA DELLA PITTURA TOSCANA, dedotta dai suoi Monumenti dal Secolo X sino al presente, 2 vols. royal folio, *frontispiece and* 121 *beautiful engravings, exhibiting the chefs-d'œuvre of so many of the most celebrated Italian artists, with vignette portraits of each, and biographical sketches, calf neat,* £10. 10*s* *Firenze,* 1791-95

Priced, 1829, J. Bohn, mor. £18; it fetched, 1856, Adamson, hf. bd. £11. 5*s*.

The text is in Italian and French, and was contributed by Lastri. The plates are engraved by the first artists of Italy.

The greater part of these paintings are not engraved in any other collection, but many of them are described in Lanzi's History of Painting in Italy.

The 24th subject, the Martyrdom of St. Sebastian, after A. Pollaiolo, consists of two plates, both numbered 24. This is not mentioned in the text, and the second plate, which is an outline engraving, might therefore be easily missed.

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